MOVABLE STATIONERY

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"Home, Sweet Home" Interactive Books of Houses and Other Edifices Part 2: "Architectural Treasures"

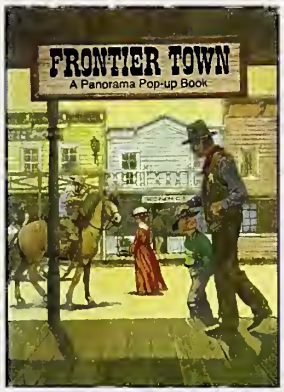
Rhonda Harris Taylor and
Nancy Larson Bluemel

Volume 24, issue number 3 of this newsletter presented the first part of our article on interactive books of houses and other edifices. Part 1 focused on pop-up structures that were intended to be "played with" as "dollhouses" or playsets.

Pop-up London: A Pop-up Book to Make Yourself

Here in Part 2 is our selection of interactive books that spotlight the "architectural treasures" of individual famous buildings[1] or a collection of such buildings, as for example, particular cities. For this article, we have used a broad interpretation of "building," taking a standard dictionary definition of "a structure built for permanent use" and expanding it to mean structures that are occupied, short term or long term, by humans for whatever purpose. Because of our criterion that these structures be "permanently" located, we have not included interactive books about ships or trains, even though such constructions are obviously occupied by humans.

A 2016 exhibit by British artist Emily Speed focused on her sculptures that explore the special "relationship between people and architecture," which emphasizes the use of "buildings both as shelters and containers for memory" (http://bit.ly/2iKPkWL). The accessible and appealing format of 3-D book treatments reiterates common human experiences with constructed edifices. Across the expanses of time and geography, buildings have served as protection from the elements, as testaments to a society's values (including aesthetics), and as depositories of human remembrance. The engineering of interactive books also helps to highlight the hetereogenity of buildings, both in function and construction.



Frontier Town

Continued on page 2

Paper Creativity Down Under: Anne Kucera

Corrie Allegro, Victoria, Australia
chats with Anne Kucera

A few months ago Melbourne hosted Rare Book Week (it is actually over 11 days!). Again, it was a smorgasbord of wonderful book events held throughout Melbourne venues including the Victorian State Library, Melbourne University and the Athenaeum Library. The conveners of this biannual event, the Australian and New Zealand Association of Antiquarian Booksellers, put together an eclectic program of lectures, readings, exhibitions and its 44th Australian Antiquarian Book Fair.

Anne Kucera

At the Athenaeum Library Anne Kucera was immersed in a two-week artist in residency program. Under the title "A Rare Art Form," she gave a lecture on the history of movable and pop-up books, and worked on her one-off movable books in the library surrounded by curious library patrons and visitors over the weeks. Anne also created a large movable triptych artist book about the Athenaeum Library's history since it was founded in 1839 as a "Mechanics Institute," or a library for the people of Melbourne. It was only four years earlier that Melbourne was founded as a town by free settlers from the British Isles.

Having seen Anne work on her artwork, talk about her aims and plans over a pleasant lunch, coffees, and more chats, here are her thoughts accompanied by photos of her movable paper art.

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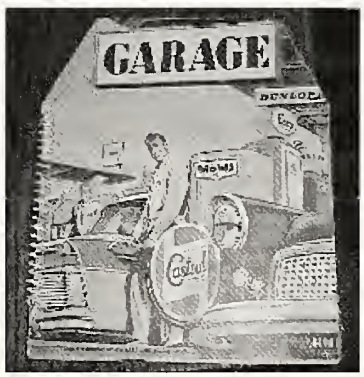
The deadline for the May issue is April 15.

"Home Sweet Home," continued from page 1

Unlike the items in Part 1 ("Dollhouses and Playsets"), the books in this Part 2 are not the fantasy presentations of "dollhouses" that are "playthings" for children. The targeted consumer for most of these books is the older juvenile and/or an adult. The majority of the books in this selection from our personal collections are non-fiction, information-dense presentations of "real" edifices, whether the focus is on a specific building or on a type of building. However, there are some exceptions. For instance, we include some books about castles targeted to juvenile audiences, and most of those treatments combine a fictional plot with a factual presentation about a generic castle. What all of the titles in this article share in common, regardless of intended audience, is the goal to educate the readers about the architecture, functions, and history of these "treasures." Finally, it must be noted that this is an arbitrary selection of the possible titles that might fit into this topic, and we hope that readers will explore their own book collections for more "architectural gems"!



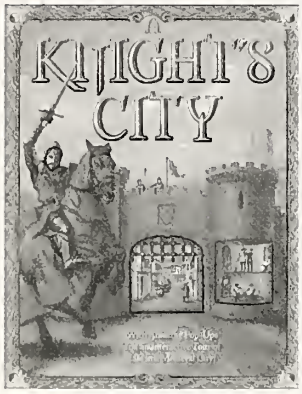
Garage

Moving Forward with an Eye on the Past

The following interactive books about buildings have been arranged by their functions or by a special attribute of the buildings, both simply for organization, and because it is impossible to separate human structures from the human intentions for them or from the humans associated with them. Form follows function. However, as we appreciate the representation of these buildings translated into a 3-D form, perhaps we should also ask if there was a point in the original constructions where function followed form. Perhaps some creators started with being "visually sensitive to form and space" (p. 3, http://bit.ly/2k0RdfF) and then moved to purpose.

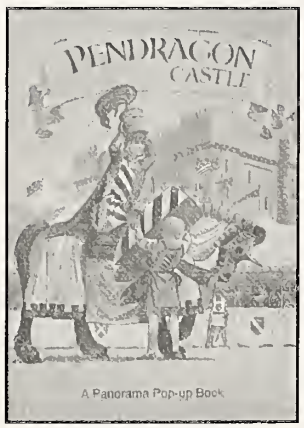
Castles

While designed for the utilitarian task of providing fortification against attackers, many castles are also examples of aesthetically dramatic architecture, which might be one reason why castles seem to be an ever-popular theme, not only in literature, art, and media, but also of architecture-centered books. There are castles located all over the world, including Asia and North America. But, most interactive book coverage of castles focuses on those in Western Europe. There are a number of such titles geared to young readers, and the books in this selection are designed for juvenile audiences.



A Knight's City

A Knight's City: With Amazing Pop-ups and an Interactive Tour of Life in a Medieval City! (2008) states its intent to "entertain and educate." Its thirty pages contain three double-page spreads of models of the castle, its drawbridge, and its cathedral. The rest of the two-page spreads provide an abundance of text and color illustrations that detail life associated with the castle, grouped under such themes as being under siege, war, entertainment, tournament, trades, etc. There are also first-person recollections by the fictional Sir Hugo, a knight. The book is written by Philip Steele, designed by Simon Morse, and paper engineered by Keith Williams. It is illustrated by Allan Lathwell, Andrew Wheatcroft, Nick Harris, Francis Phillipsps, Roger Huchins, and Phil Park.



Pendragon Castle

Pendragon Castle: A Panorama Pop-up Book (1982) uses a similar approach to *A Knight's City*, combining a fictional story line with an educational goal. However, it is for a younger juvenile reader. All of the book's pages open out, pop-up, and fold down so that a long 3-D model of the castle is created. Tabs provide movement. The text is of two types: a two-page story of the castle life of a fictional young squire and lady-in-waiting and questions that ask the reader to look closely at the designated spaces (such as the kitchen and the stables) to determine the answers. An example of the latter is, in reference to the armory: Why did knights wear armor? The story is by Peter Seymour, with design, illustrations, and paper engineering by Keith Moseley.

Continued on page 11

Paris, 9th Salon du Livre Animé

Maaike van der Meulen
Zwolle, The Netherlands

With an empty suitcase, a toothbrush, and a clean shirt I went to Paris. The high speed train from Amsterdam to Paris took off smoothly and I arrived within 3.5 hours. The next day I had to go "retour," but in the meantime there were bookstores to visit, and the Salon at the Boutique du Livre Animé, located at 3 rue Pierre L'Hermite.

Egyptomania

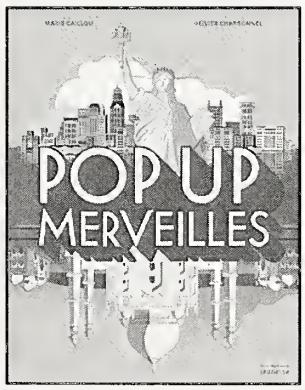
In the hours before the Salon I went to the bookstore Libralire (which I knew from last year) to check the whole children's book department. I discovered that Emma Giuliani was going to sign her **Egyptomania** (Les Grandes Personnes, 9782361934590) the next Saturday. They were so kind as to ask Emma to sign a copy for me and send it to Zwolle. These little gestures make me happy. This large book contains monumental stylized illustrations with pull-flaps, movables, and simple pop-ups about the antique Egyptian world.

At 6 pm I went to the Salon, passing by a pop-up market manned by refugees selling second-hand elothes and everyday necessaries like soap and toothbrushes. Leaving the subway at La Chapelle, I noticed it was very heavily guarded this rush hour. My face looked neutral, trying to blend in like a Parisienne, but inside it hurt to see the new reality.

Alors, whooosh, eseape from reality into the pop-up book world. In the basement of the Boutique I saw "Ombres et Silhouettes,"[http://bit.ly/2iTm4d4] an exhibition of all kinds of shadow-theaters, cut-out silhouettes, and pop-up books based on the strong effect of outlines. Thinking about the changed situation in Paris and the shadows in this basement, it reminded me of Plato's allegory of the eave.

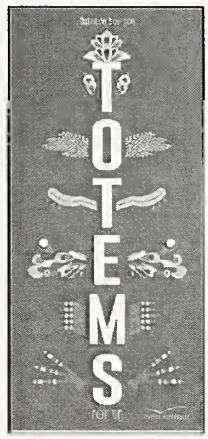
Signing at the Salon

In the store there were familiar faees at the counters and tables. And some new ones! Jacques Desse welcomed me and he looked enthusiastie and focused this evening. I started at Olivier Charbonnel's table. He engineered ***Pop Up Merveilles*** (Pop up Wonders, De La Martiniere Jeunesse, 9782732478029, illustrations by Marie Caillou). Featured are seven imposing buildings such as the Colosseum, Pyramids of Giza, and the Statue of Liberty. He signed thoughtfully, thinking what to write. This was the first book signing he did!



Pop Up Merveilles

Next to him was Mathilde Bourgon. Last year she brought her artists' book *Des Totems dans ma Tête* and as promised, this was the trade edition ***Totems*** (Gautier-Languereau, 9782013237659). It is a gem with six pop-up totems inspired by different countries. She showed new cards with bugs for an upcoming exhibition and mock-ups for a new book featuring a Japanese story. It looked very promising and beautiful. She was busy all night signing and glueing graphic bits and pieces into the first page.



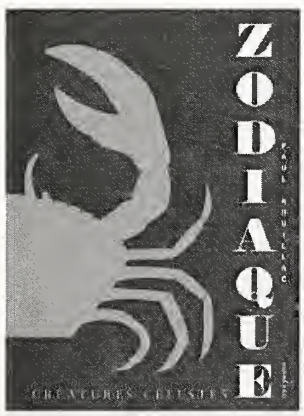
Totems

Dans la Ville Animée

Anne-Sophie Baumann did her well-known magic with new books for the little ones: ***Le Grand Livre Animé de l' Espace*** (The big book of space, Tourbillon, 9791027601462), ***Dans la Ville Animée*** (In the city, Tourbillon, 9791027601776), and a book my little nephew would love: ***Je Conduis Comme un Grand*** (I drive like an adult, Nathan, 9782092561751) with steering wheels and knobs and sliders like you are driving a car or flying a plane.

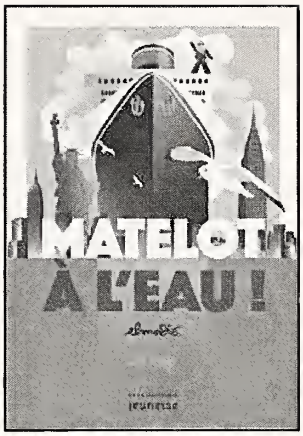
Jean-Marc Fiess was here for the first time, too. He signed last year's edition ***Neuf Mois***. (Nine months, Albin Michel, 9782226315779). He talked about his new work in progress: an idealistic project about children's rights in a pop-up book form. Making books both informative and affordable is his dream.

Neuf Mois



Zodiac, Créatures Célestes

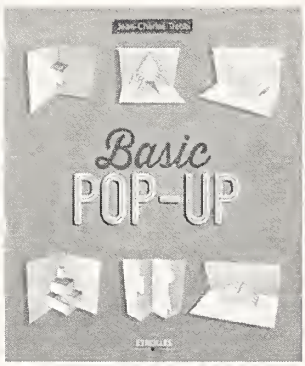
To my surprise, Paul Rouillac popped up "last minute" and showed ***Zodiac, Créatures Célestes*** (Seuil Jeunesse, 9791023507119), in the same style as his previous three books. It is becoming a series now! All zodiac signs are present, and six of them pop up. It has informative texts and a nice, clear design, and silhouettes in flat colors.



Matelot a l'eau

I was expecting Elmodie (Elodie Laîné) but she was not signing her 3rd book ***Matelot a l'eau*** (Sailor at sea, De La Martiniere Jeunesse, 9782732477404). It is a poetic story about a little sailor who folds boats and imagines. Elmodie is a busy bee, doing the (only v-fold) engineering for other books: for example ***Fleurs de Princesses*** (De La Martiniere Jeunesse) and ***Mille en un Bébés Animaux*** (Seuil Jeunesse).

Jean-Charles Trebbi gets us all hooked on making pop-ups. He presented ***Basic Pop-up*** (Eyerolles, 9782212142269, also an e-book) and showed great pop-up examples in the background.



Basic Pop-up

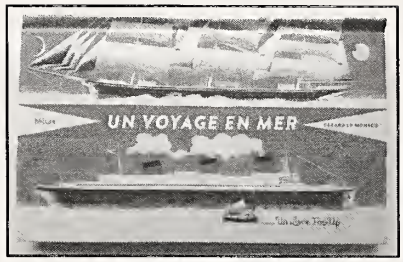
La Princesse Flore et Son Pony Bouton D'or

Philippe UG presented his colorful ***La Princesse Flore et Son Pony Bouton D'or*** (Princess Flore and her pony Buttercup, Les Grandes Personnes, 9782361934507) a funny fairytale about a princess who beats the dragon. It has a soft cover with six pop-up pages. ***Les Portes de la Perception*** (artist edition, 150 copies, March 2016) about the six senses is a graphic, linear, hard-cover book in primary colors. I asked him if he still teaches classes. Yes, sometimes, and he then eagerly led me through the room to two of his former students. Leaving the queue waiting… no pressure.

Bernard Duisit signed ***Tu Fais Quoi?*** (What are you doing, Hélium, 9782330060312). This small book in collaboration with illustrator Olivia Cosneau is a strong and lovely movable. It looks simple, but the movements are ingenious, effective, and to the point.

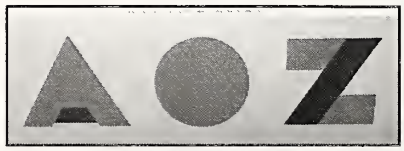
Tu Fais Quoi?

Gérard lo Monaco presented ***Un Voyage en Mer*** (Hélium, 9782330065546, also *A Sea Voyage*, Thames & Hudson, 9780500650882). You see complicated pop-ups of ships, illustrated with a pleasant softness, to be opened at a 90-degree angle. It took almost three years to develop and finish. He has three more books up his sleeve, but with no finishing date. We will wait patiently!



Un Voyage en Mer

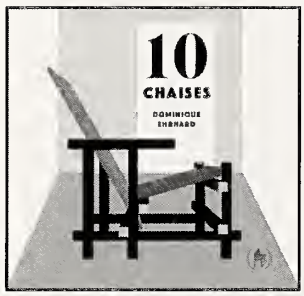
An alphabet, what is a year without a new alphabet? Marion Bataille made a box with cards that transform into twenty-six Roman capitals: ***AOZ*** (Les Trois Ourses, 9782917057124). It is an interactive "typographer's workshop," some are simple transformations, others complicated, but the base is always a square, triangle, or circle. She uses this box in classrooms to teach, and next year she will visit the U.K. to teach this workshop.



AOZ

Finale

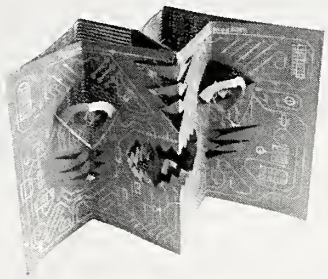
Yes, we needed to sit down, preferably in a nice design chair. Oh lucky me, there was ***10 Chaises*** by Dominique Erhard (10 chairs, Les Grandes Personnes, 9782361934422). A new face at the signings, he added an extra chair to my book and talked about the visits he made to the "birthplace" of all the designs. The way he figured out how to make the chairs pop up and capture their characteristics is ingenious and spot on. His next project is about six buildings by famous modern architects. If they are made with the same attention and precision, it is going to be cool.



10 Chaises

In the meantime I spotted Erie Singélin and José Pons who popped by to visit their colleagues and I was happy Jacques Desse introduced me to some publishers who were saying "hi" to "their" book artists. I took a deep breath and approached a monsieur whom I recognized from previous Salons (and who buys really special items). The gentleman appeared to be Patrick Lecoq, for this evening together with Thierry Desnoues from livresanimes.com. We had a very pleasant conversation and also shared our memories of the late Theo Gielen.

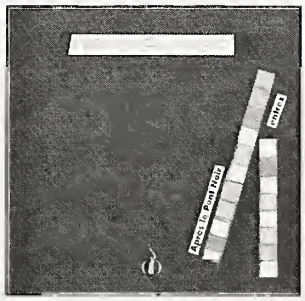
I had one special table to go: artists' books by Claire Andlauer and Tristan Perreton from Editions a Mort. They signed my numbered copy (15/25) of ***Virus #2 MyrMex.*** It includes "the primitive Ant, relentless worker and officer of bytes." In this series we have ***Virus #1 Maharana,*** "The great frog, disciple of Do and Devourer of bits," and ***Virus #3 Tohuwabohu,*** "the primordial Chaos, without nothingness, we would be nothing." They are black kirigami cards, (16x18 cm.) folded, silkscreen-printed and cut by a plotter.



Virus #1: Maharana

On display was the very gloomy and lugubrious ***13.0.0.0.0.*** In it you see five pages of pop-ups about the end of the world. (March 2010, sold out).

Space Opera is a silkscreen-printed carousel (Limited edition of 50, €150). It is made from Fedrigoni black 240gr paper and is hand assembled: Also a dark, epic story. They are working on a calendar with six pop-ups, also hand made, for next year.



Après le Pont Noir

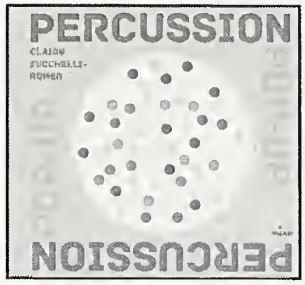
Did I finish this evening in a dark mood? Not at all. "If all the world were clear, art would not exist," Albert Camus said. In a quiet evening, loaded with heavy bags, I took the metro home to my hotel.

Not ready yet!

Apart from what we admired during the Salon, more French pop-up books were made this year. I have to make a selection, because the number of new books is huge. I cannot mention every book with flaps or die-cuts, so I will concentrate on the ones with movables. Let's start with two other releases by Les Grandes Personnes. For the collectors of Květa Pacovská's work: she made a book about her daily trip to her atelier across the black bridge in Prague, ***Après le Pont Noir*** (After the black bridge, 9782361934248). ***ABC en Relief*** (9782361933906) by Pittau & Gervais, combines rich illustrations and little pop-up *mise-en-scenes* for every letter.

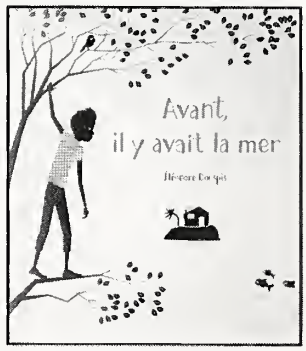
ABC en Relief

Percussion by Claire Zucchelli-Romer (Editions Milan, 9782745979841) is a noisy book! On every page you drum, tick, scratch. I saw some new constructions to make sounds with paper. If you are performing anyway, take a look at ***Le Cirque*** by Ekaterina Kazeykina (Thomas Jeunesse, 9782354813635). Poetic texts and all the famous characters of a circus are presented in an adorable way.



Percussion

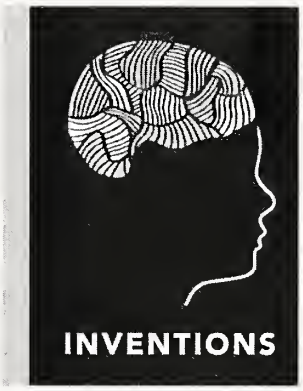
Le Cirque



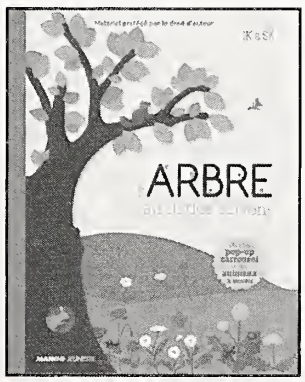
Avant, il y Av ait la Mer

We stay in a poetic mood with ***Avant, il y Av ait la Mer*** by Éléonore Douspis (Before, there was sea, Albin Michel Jeunesse, 9782226327451). The book has sturdy pages and at the end some pages have pop-ups and cut-outs. It is pretty, original and has a good use of spatial black and white silhouettes.

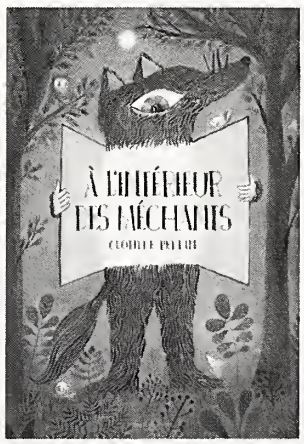
A complete range of paper techniques is used in ***Inventions*** by Axelle Doppelt (L'Agrum, 9791090743502). The thirteen pages show all the human inventions from fire to the airplane. None of the techniques are new but they have been cleverly applied. The four seasons of a tree, poured into a carousel is ***L'arbre au fil des Saisons*** (Mango Jeunesse, 9782740431953). The illustrators Inkyong Kim-Bol and Sunkung Kim also added push-out figures.



Inventions



L'arbre au fil des Saisons



A l'intérieur des Méchants

Magic

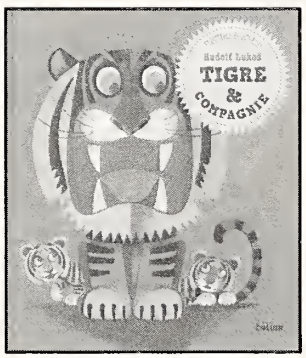
It is very important to know "the inside of the wicked;" you never know when it will come in handy as shown in this funny book with flaps and some movables ***A l' interieur des Méchants*** (Seuil Jeunesse, 9791023507355) by Clotilde Perrin.

Bric a Brac Magique

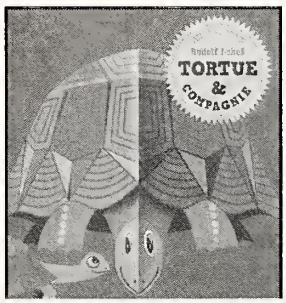
Also by the same publisher: ***Bric a Brac Magique*** (9791023505931) by Lisiane Bollenbach and Diane Boivin. You get to know the magic of the witches in a different way: by slightly moving the die-cut pages over each other you see words appear. Not a classic movable, but a very moving story with die-cut pages revealing the life of artist Frida Kahlo in an intense way is ***Frida***, illustrated by Benjamin Lacombe (Albin Michel, 9782226392367) with a cloth hardcover that it persuades you to look inside.

Frida

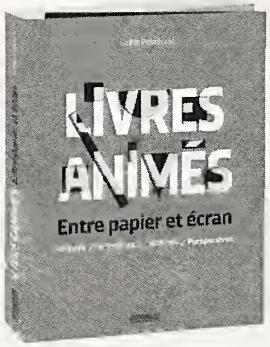
Hélium released a reprint of four 1960 books by Rudolf Lukes ***Tortue & Compagnie*** (978-2330062941), ***Tigre & Compagnie*** (978-2330062934), ***Lion & Compagnie*** (978-2330062927), and ***Chien & Compagnie*** (978-2330062910). Hélium made small adaptions to the text and they are very adorable and affordable, as are the original English ones from Scribners.



Tigre & Compagnie



Diving into history is Gaëlle Pelachaud, who wrote ***Livres Animés, Entre Papier et écran*** (Movable books, between paper and screen, Pyramyd, 9782350173856). This is a very up-to-date book about interactive and tactile book forms on paper. It includes history, techniques, creations, and perspectives. It is written in French with lots of illustrations and photographs.



Livres Animés, Entre Papier et écran

Are you enchanted yet? Merci et au revoir!

Questions and Answers

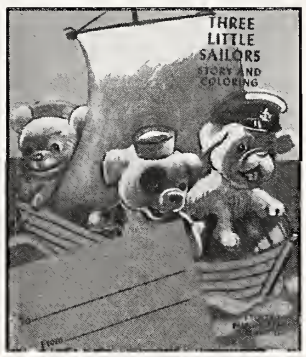
Q. I was an employee of Intervisual Books for years and have quite an extensive collection of pop-up books. I am hoping to find someone interested in a nice pop up book collection. It includes some rare and valuable titles. Do you know of anyone who might be interested in buying my collection?

Hannah Kozak
hannahkozak@me.com

Q. I have two copies of *The Dwindling Party* (Random House, 1982) by Edward Gorey for sale. They were part of my mother's collection and both are in excellent condition. Please contact me if you are interested in purchasing a copy.

Linda Ellison
lsellison@sbcglobal.net

Q. I recently acquired *Three Little Sailors: Story and Coloring.* That led me to wonder what other pop-up coloring books have been published. In my own collection I have a hard cover coloring book *Tonka Pop-up Coloring and Activity Book* (Modern Publishing, 2006) which includes black and white vehicles to be colored. And I have two older coloring books: *Pop-out Painting* (Samuel Lowe, 1944) and *Pop-up Color Kit* (Whitman Publishing, 1954). The latter is not really a pop-up coloring book. It was issued in a paper box which has a full-color pop-up farm scene inside the cover of the box and included a separate coloring book and crayons. I also found books two online: *Pop-up Colouring Book* and *Pop-up Coloring Book,* both appear to be paperbacks. What pop-up coloring books are in your collection?



Three Little Sailors

Pop-out Painting

Ann Staples
montanar@rci.rutgers.edu

Paper Creativity, continued from page 1

Anne Kucera

Corrie Allegro: Were you commissioned for the Library book project and how long did it take?

Anne Kucera: The Athenaeum Library Artist Residency does not commission an artwork from their artists in residence but rather, they acquired a work into their collection. So they essentially could have acquired any work I was making. But I was keen to make a piece specifically for them. The artwork I made took me about five months to create.

Small Tales of the Athenaeum

CA: Did the Library give you a brief for the book?

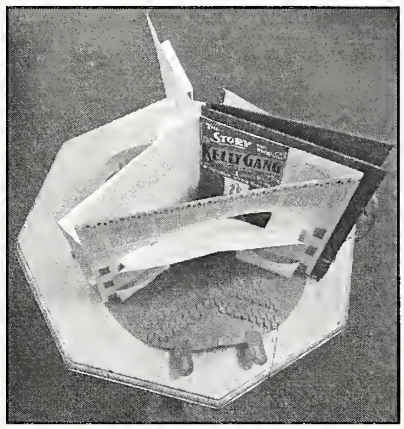
Small Tales of the Athenaeum

AK: There was no brief for the book. Obviously, in my current practice, the work lends itself to many ideas. Sue, the manager of the Library and I discussed ideas of a pop-up theater or even bringing to life a book in the library but ultimately, the choice of subject matter for the work was left up to me. I was inspired to create this piece after being given the opportunity to visit the archives of the Athenaeum Library. There is such a rich cultural history to the Athenaeum and I really wanted to create something that paid tribute to that.

CA: Can you describe the difficulties if any, that came along?

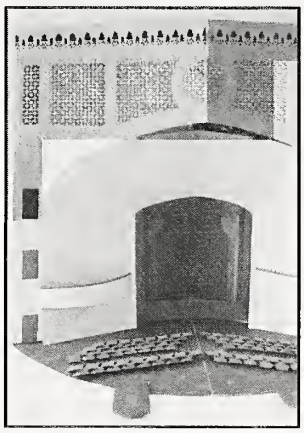
KA: There are always challenges in creating a work, particularly with pop-up engineering. I tend to find nearly half of my creation process is working out the technical aspects and mechanisms. As I usually have a pretty good idea in my head of how I want a work to look, I like to spend time making it as close to my initial concept. A lot of that process is just making sure that the pop-up parts don't interrupt each other when opening and closing the work.

CA: The Library is more than just books. The building also has one of Melbourne's oldest theaters and has the city's first elevator that is still working. I think you came up with terrific solutions to illustrate the theater interiors.



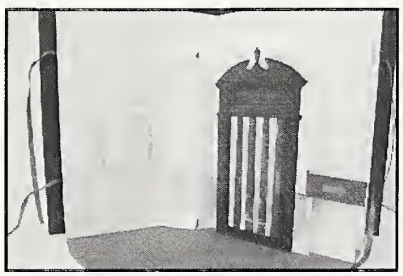
Small Tales of the Athenaeum

KA: Specifically, with this work I spend a fair bit of time making sure the Theater scene opened well and the balconies curved upon opening. I was working on the inclusion of the balcony seating and did work through a few challenges in order to get them to work with the facade of the stage but found that visually, they overloaded the scene. So I made a creative choice to exclude them.



Theater scene

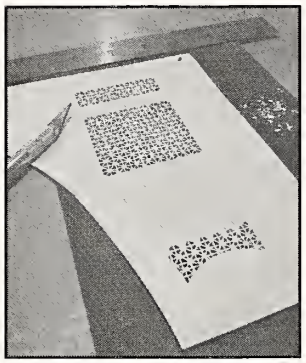
I also worked through the elevator mechanism quite a bit. The style of that mechanism is normally used on a flat page in a pop-up as a pull-tab. In my work the elevator is free standing so I really needed to work on the layering of the parts to make sure that they framed the actual mechanism without damaging it and allowed it to still function.



Elevator scene

CA: At the completion of your book what was the Library's response?

KA: They were so happy with the work. As the creator, it can be hard to gage how people will react to something like that but I was glad to see their pleasure at all the little tributes to the Athenaeum I included in there.

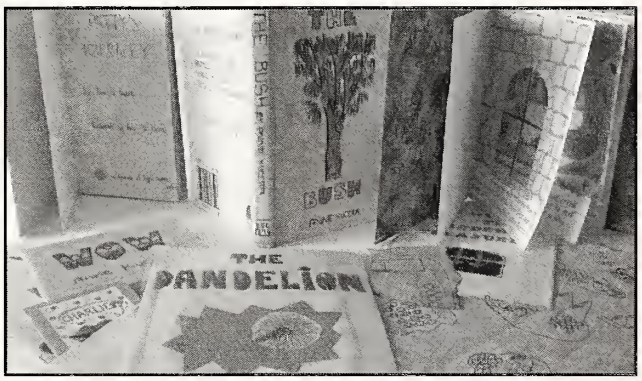


Work in progress

Work in progress, detail

CA: Can we now go back to the beginning of your art background? How did it come around that playing with paper, painting and drawing became your professional career?

KA: Well, I used to draw a lot as a child and would love escaping into my imagination with just a blank piece of paper and a pencil. I used to play with paper all the time, drawing, copying things, making boxes, origami and I even made my own books when I was ten.



Books made by ten-year old Anne

Paper was readily available and became an easy outlet for my desire to draw and create. I always had a desire to pursue Art as a career so I worked towards that through school and university and continued to use paper in all forms. It's my choice of medium now - I guess I have developed an affinity with its' utilitarian qualities.

CA: You have a European family background? Has that played an important part in your development?

KA: Well my Mum's family is Maltese and my Dad's Polish. Both immigrated to Australia after WWII. I think the influence my background has had on me and my siblings is a good work ethic. We know how to achieve our goals: We have to put in the hard work. I suppose it has also instilled a determination of character to our chosen vocations. We have been fortunate to pursue our passions but with a realistic outlook. As my Mum says about working in the arts, "you may be poor, but you'll be happy." My brother is an archaeologist and my sister is a singer and writer.

CA: What art courses did you undertake and why?

KA: After I finished high school, I went into a Diploma of Visual Art at RMIT (Royal Melbourne Institute of Technology) in Melbourne. It is a 2-year diploma that I chose to enter into before applying for a bachelor course as I felt it was a good way of testing my temperament for such a career. I think a big part of being a practicing artist is having the right motivation. You need to be able to work in solitude, to keep creating even without deadlines and to motivate yourself. Once I completed my Diploma I applied for a Bachelor of Fine Art at the Victorian College of the Arts. That was a dream come true for me getting into the VCA and completing my degree there. It is such a creative and encouraging place. It was where I wanted to start the beginning of my art career and I am so grateful I was able to do this.

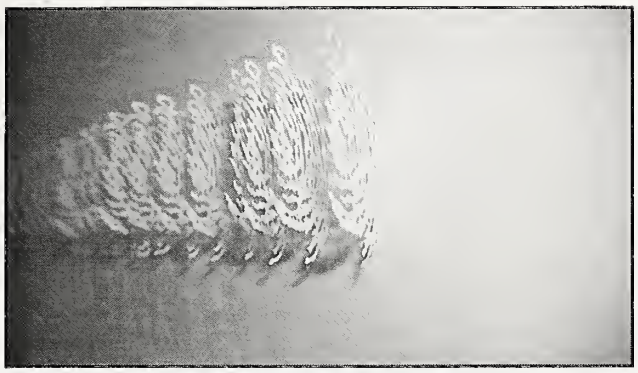
CA: How did fine art studies and practice helped develop your art?

KA: The great thing about studying Fine Art at a tertiary level is that they are realistic with students about the current climate of the Arts but still maintain a level of exploration, pushing boundaries and experimentation. All my teachers were and still are practicing artists themselves. It also really helped encourage a discipline for working in a studio. It helped evolve processes for developing a conceptual idea and understanding control in what you choose to include or exclude in an artwork and why. It has given me the skills to practice my art on my own whilst maintaining its relevance to the contemporary art scene.

CA: How did you get interested in paper engineering and why?

KA: My art naturally developed into paper engineering over the last five years. Before I began making pop-up artworks, I was working with paper, doing a lot of intricate cutout style work and creating installations and sculptures. I think the evolution into paper engineering was a new challenge to me.

Early Paper Sculpture and Latex



Early Paper Sculptural Work

3D Sculpture

Although I was working in 3-dimensions already I was itching for a new challenge and the idea of a 3D sculpture that can flatten completely got me hooked.

CA: Are you inspired/influenced by other artists?

KA: Other artists constantly inspire me. When I first began working with paper, Australian artists Louise Paramor and Sally Smart were a big influence on me. There are also artists like Daniel Adgag whose sculpture I just adore and I love Jazmina Cininas' reduction lino work. I also delve into all sorts of areas of art to seek out artists' work that influence me. For example, early 1900's book illustrators like Charles Robinson, Arthur Rackham, and Ethel Gabian- I can't get enough of.

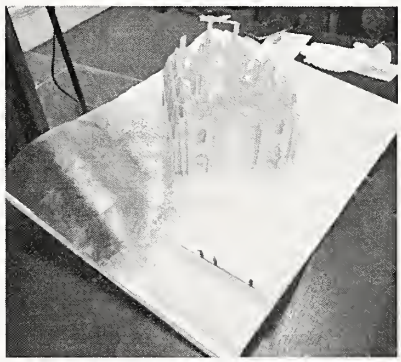
CA: You mainly use a scalpel for paper cutting in your artist books and you deliberately hand-make all the paper embellishments. Why not use shortcuts?

Labyrinth

Labyrinth girl

KA: That's a good question! I guess I could have it all cut by computer and save myself the hassle. But my art has always been a very hands-on experience to me. I love the very intimate connection the audience can have with a work, knowing it is all cut by hand. It has become a sort of craftsmanship to me, a labor of love. I enjoy it so much and I find it so relaxing when I am hand cutting. I would feel a bit like I am robbing my audience if I did not put all my energy into the creation of an artwork. I guess my sensibility for art is much like a purist; I am always more engaged in a work if I know the artists have made it by their own hand.

CA: Are you thinking of combining your illustrations with your own words?



Omega. private collection

KA: It's definitely something on the table for the future. Though I don't consider myself a very good writer, I can appreciate the influence of text in a piece. I sampled some text in my piece *Labyrinth*. If you look closely the small girl reading has a snippet of text open on the page: 'the wanderer, the fallen, in spaces vague, the silent few'. I liked the ambiguity of the four lines of text together so I added them in there but there are so small not everyone reads it. I'd love to test out using my own text in my work to help further the narrative aspect and I'm keen to bring in aspects of my printmaking skills into a possible work of editions.

CA: I know you have held creative workshops already. What are your plans with these, locally and internationally? What's next?

KA: The creative workshops I've run are generally once or twice a year, which I am keen to continue at various institutes and schools. But for the moment, I'm hard at work in the studio! I'll be taking a short break soon; after the big lead up I had to my residency at the Athenaeum. But once I'm back off holiday, I would like to try and finish a lot of ideas I have yet to actualize. I've also got a small pop-up piece that I'm preparing for a new upcoming box art space (30cm x 30cm) that I've been asked to be their first artist, which is a real honor. And, I'm always open to the opportunity to take my work overseas. I'll definitely be looking into other artist residencies and opportunities to extend my audience.

As you can see from her amazing art, Anne is one of our up-and-coming book artists in Australia. I know we are going to see many more exciting paper creations from Anne in the future. Explore Anne's site (www.annekucera.com) for film clips of delightful pop-up books and personal books for her Mum and friends with evocative music composed by her talented sister, Lauren. Make sure you check out Anne's 2015 Time Machine Postcard pop-up. Enjoy.

Poppits

Ellen G. K. Rubin
Scarsdale, New York

Announcements

Worth Repeating: We all can help put monies in MBS' coffers and, hopefully, defray future conference costs by logging onto Amazon Smile when we make purchases. To create a Amazon Smile link, use one of these two urls: https://smile.amazon.con/ch/20-2529459 or http://amzn.to/2bOsgVb.

Book Fairs

A directory of book fairs, both American and International, can be found at bookfairs.com. The site also has information about book festivals and regional book sales.

Exhibitions

Collette Fu's pop-ups are on display at the National Museum for Women in the Arts in Washington, D.C. "Wanderer/Wonderer: Pop-Ups by Colette Fu" will be on view October 14, 2016 until February 26, 2017. It is further described at http://bit.ly/2eduPOW.

Workshops

At the McKinley Library, a branch of the Brooklyn Public Library, Pixy Yijun Liao will give a making pop-up workshop. March 2 from, 3:30-5:00. http://bit.ly/2isvM9q.

Upcoming workshops led by Colette Fu can be found at http://bit.ly/111bzFh.

Shawn Sheehy's workshops and lectures are detailed at: http://bit.ly/2jh0UH0.

Matthew Shlian will be at Penland School of Crafts in Penland, North Carolina from July 9 to 21 teaching Paper Sculpture. Also at Penland will be Sarah Bryant, teaching The Letterpress-Printed Artist's Book and Andrea Dezsö who is teaching Pop-Up Artists' Books. The full Penland catalog is at: http://penland.org/books/.

Publications

¿Habla Español? *New York Times* article on the Kubašta Grolier Club exhibit, in Spanish, 2014 is at: http://bit.ly/2jsEZjG.

French artist Gaëlle Pelachaud, has recently published *Livres Animés, Entre papier et écran: Histoire/Techniques/Créations/Perspectives;* Pyramyd Editions, 2016. If you are French/English speaking and wish to review this book in English, please contact: Gaëlle at gaelle.pelachaud@gmail.com. This is a beautifully crafted book with fine images and text by paper engineers. (Like a pre-schooler, I'm looking at the pictures.) Someone please translate!

Multimedia

Pay special attention to this interview with the historian at Hallmark Cards. http://abcn.ws/2jfeMEU.

Poet and paper engineer Rives shares his passion and secrets on a TED talk, Gone Wild, which can be viewed at: http://bit.ly/2jEzV87.

Listen to this short interview with our new "Wunderkind" Rob Kelly on Delaware radio in conjuction with his 2015 exhibit in Wilmington, Delaware at http://bit.ly/2k9E1p0. See his X-ray card at http://bit.ly/2io4jlQ.

Part of me didn't want to watch this video on how to make a magic card. I like to preserve the magic but here it is http://bit.ly/2jrNf0b.

Denise Price gave a talk at the Boston Conference on the trials and tribulations of publishing her book *The Freedom Trail Pop-up Book of Boston*. This is a Boston Radio interview on the subject: http://wbur.fm/2jrEx20.

This Chinese pop-up book won the One Red Dot award (German design prize) in 2015. http://bit.ly/2j8kMww.

Hong Kong resident James Pong is a big fan of the TV show Breaking Bad and made a pop-up book featuring scenes from the show. http://bit.ly/2j8otSZ.

Pop-up Furniture? Yup! http://bit.ly/2jj5LXI

Crowdfunding Initiatives

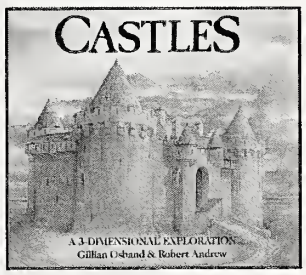
Kickstarter (https://www.kickstarter.com/) and other crowdfunding campaigns look like the latest publishing model. Some will say it is the original publishing model since originally books were printed for subscribers. I thought, going forward, I would alert you to pop-up books that are raising funds in order to get published. Neither The Popuplady nor The Movable Book Society endorse any of these offers but only present them for your own information. If you are starting a crowdfunding campaign related to pop-up and movable paper, pass that information along to The Popuplady, popups@popuplady.com.

MBS members Simon Arizpe, *The Wild*, and Keith Allen, *What a Mess,* have successfully funded their books. Congratulations!

Legacy Pop-ups is now a fully-funded campaign put together by our two brethren Robert Sabuda and Chuck Fischer. Combining their paper engineering and design skills, they are creating pop-ups of notable architectural buildings. They will also make one you suggest or even of your home! Check it out at: http://bit.ly/2ikQUQp.

"Home Sweet Home," continued from page 2

Knights and Castles (2005) is a more than thirteen inch tall book that introduces the young reader to the structures and activities of a castle. Interactivity is provided by almost-full-page sliding panels that reveal the inside of the various castle spaces. For instance, pull the tab with the keep and drawbridge to reveal multiple rooms inside the castle. The reader must look carefully at the illustrations and text to answer the ten questions at the end of the book. The reader's answers can be checked against the key hidden on a pull-tab. The book was written by Jean Coppendale, illustrated by Tim Hutchinson, and designed by Holly Russell and Luke Kelly.



Castles

Castles: A 3-dimensional Exploration (1991) offers four impressively large double-page spread models of different views of a castle and its grounds. The pop-ups have both fronts and backs for viewing details from all sides. The castle pop-ups are generic, but the last two pages of the book describe ten real castles in Europe, with one in Syria. *Castles* also contains several punch-out figures that can be used with the book and one page with overlapping flaps that can be lifted to reveal the progressive growth of a castle. The text explains the various spaces of a castle, life in the castle, and the role of knights. The book's text is by Gillian Osband, with illustrations by Robert Andrew, and with paper engineering by David Hawcock.

Lift, Look, and Learn Castle: Uncover the Secrets of a Medieval Fortress (2013) boasts of its one hundred and fifty tabs that can be lifted to explore the various parts of a castle and its activities. That information is accompanied by a fictional story about Lord Roland de Lacy and his knights. There are also punch-out jousters and audience members to use with punch-out jousting tents and viewing stands. The book was written by Jim Pipe and illustrated by Maria Taylor.

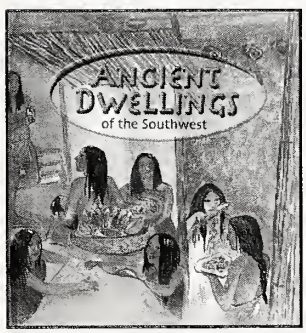
Castle: Medieval Days and Knights; Sabuda and Reinhart Present (2006) provides five double-page, elaborate pop-ups of the inside and outside of a castle, a knight, a jousting tournament, and a feast. Gatefolds reveal more pop-ups of life in the castle. Tabs provide the action for various workers in the castle, such as the atilliator and the freemasons and armorers. The text provides many details about the castle and its myriad activities. The book was illustrated by Tracy Sabin, with text and paper engineering by Kyle Olmon. It can be viewed as a demonstration by Robert Sabuda in a two minute, thirty-two second YouTube video: http://bit.ly/2j9TGUX.

Cities

While there is debate about the definition of "city," in this article we are inclusive in our designation of cities. We deem cities to be permanent constructions for a collective of people engaging in trade, governance, and shared social and defense and other activities. But, we haven't adhered to a requirement about population size requirements for a "city." But, to us (especially given our backgrounds in librarianship!), there is one other important attribute of cities that is both dependent on their buildings but also moves beyond them. Rick Yancey, author of young adult science fiction novels, has addressed the critical role of cities, paralleling Speed's ideas about buildings and human memory. In one of his novels, he expounded on the collection of buildings that are cities: "Cities are more than the sum of their infrastructure. They transcend brick and mortar, concrete and steel. They're the vessels into which human knowledge is poured" (*The Last Star*, 2016). The text and the paper engineering in the following books reinforce a sense of cities as a physical capture of human knowledge and ingenuity because the "in-hand" nature of the books means it is easy to see that the buildings themselves embody those qualities.

While it can be argued about what is, or was, the oldest city in the world, there are cities that have existed for thousands of years. A visual glance at past cities grows an appreciation of what was accomplished in eras long predating industrial age technologies.

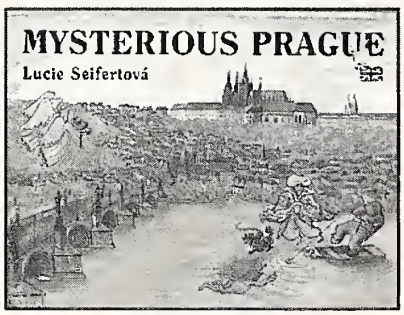
Chichén-Itzá: Tulum and Cobá: Yesterday & Today: The Most Important Temple (2006) is an interactive guidebook to the Mayan city of Chichén-Itzá, on the Yucatan peninsula. It flourished more than fourteen hundred years ago. This forty-seven page soft-cover book uses a dozen transparent overlays with color details to recreate the original structures that are captured in color photographs of the current ruins. Many color photographs and text details expound on the history and operations of the city, which included constructed spaces for activities such as ball games, funerary practices, steam baths, astronomical observation, medical practice, and worship.



Ancient Dwellings of the Southwest

Ancient Dwellings of the Southwest (2004) was published by the Western National Parks Association. It contains five double-page spreads of pop-up models of the very old cities of native Pueblo cultures of the American Southwest: Pueblo Bonito, Casa Grande, Frijoles Canyon, and Mesa Verde. The final spread is of Taos Pueblo, which has been lived in continuously since 1350. The book's colors rendered are mostly shades of brown, evoking the landscape of the Southwest, and the pop-ups are constructed so that depending on how the book is turned, one sees the exterior or interior of the dwellings. It was written by Derek Gallagher, illustrated by Sally Blakemore, paper engineered by Eileen Banashek, Sally Blakemore and Anthony Esparsen, with pop-up book design and production by Arty Projects Studio, Ltd.

The Roman city of Pompeii was both destroyed and preserved by a volcano in 79 A.D. *The Pompeii Pop-up* (2007) provides its audience of older juveniles and adults with an accessible and thorough introduction to daily life in Pompeii, its impressive structures (including a 20,000 seat amphitheater), and its demise and rediscovery. *Pompeii* has five double-page spreads (including a striking recreation of the volcano explosion), flaps and gatefolds hiding more pop-ups, substantial text, and a pull-out drawer with a gladiator mask, a model Roman theater, and a small booklet about Herculaneum, which was also destroyed by the eruption of Mt. Vesuvius. One clever touch in this book is a single oversized pull-out tab that provides pictures of some of the items recovered at Pompeii and then on the flip side has the acknowledgments and publishing information for the book—an especially appealing approach for these retired librarians! The book's text is by Peter Riley, paper engineering is by David Hawcock, illustrations are by Lee Montgomery and Terry Pastor, and consultation service is by Dr. Thorsten Opper of The British Museum.



Mysterious Prague

Mysterious Prague (1999), with text and illustrations by Lucie Seifertová and translation by Anna Bryson, takes the reader on a tour of the Polish city that dates back to the ninth century. The book's construction is simple, with six double page spreads of pop-ups cut from the page's illustrations so they stand out and up as pages are turned. It is enlivened, however, with a graphic novel technique of small cartoon figures whose speech balloons offer humorous commentary on the history being presented. In addition to standard facts about the city's neighborhoods and structures, the book's emphasis is on such intriguing Prague happenings as ghostly appearances, prophecies, goblins, demons, and unhappy romance.

London, founded around a thousand years ago, is the subject of *Pop-up London: A Pop-up Book to Make Yourself* (1983), by Anne Wild and designed by Wilson Smith. This approximately eight by eight and a half inch paperback book is unique because one cuts out pieces of the book to construct models of six scenes of London's most famous buildings, such as Buckingham Palace, the Houses of Parliament, and St. Paul's Cathedral. Then, the models are glued into the book to create one's own pop-up book. The illustrations for the models are very detailed, as is the travelogue text about the city.

London is also the subject of *Pop-up London* (2011) by Jennie Maizels. Richard Ferguson provided the paper engineering. The book was designed for ages five to nine. Flaps and pop-ups help guide the young reader around the most famous of London's buildings, such as the Globe Theater, Westminister Abbey, St. Paul's Theater, and The Tower of London. Each double-page spread covers an entire neighborhood, with multiple building pop-ups. The book is meant to be turned around so that the backs of buildings are visible, and alerts seen as one looks at the buildings' fronts encourage the reader to look for particular scenes on their backs. The book can be viewed in a thirty-seven second YouTube video mounted by the publisher at: http://bit.ly/2k4M8Hn. Maizels has also created *Pop-up New York* (2014), with the same format as *Pop-up London* but focused on the largest of the American cities. It was paper engineered by Richard Ferguson, and it can viewed as a one minute, thirty-five second video, mounted by the publisher, at: http://bit.ly/2jpdp3P.

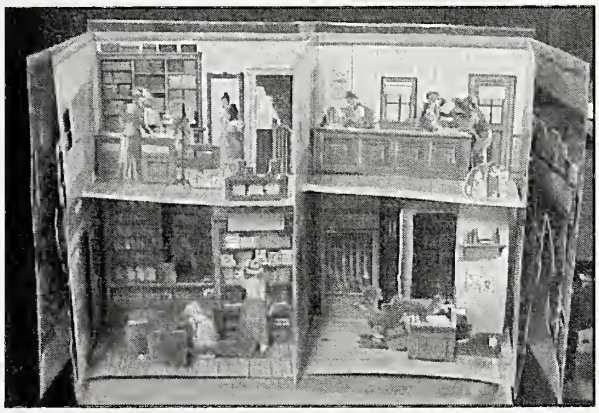
Magnificent Milan

The Italian cities of Florence (founded in 59 B.C.), Milan (which dates back to 400 B.C.), and Venice (established in 421 B.C.), are the subjects of a series of pop-up books from Marsilio. Each of the nine by nine inch books open to reveal six double-page spreads of intricate pop-ups of landmark buildings. Below most models are two flaps that lift to provide information about history and architectural details of the building and its city. An interesting aspect of the books is that they open top to bottom rather than left to right. *The Wonders of Florence* (2014) is by Dario Cestaro and Franca Lugato. *Magnificent Milan* (2015) is also by Dario Cestaro and Franca Lugato. *The Treasures of Venice* (2013) is by Dario Cestaro and Paola Zoffoli.

Brooklyn Pops Up! (2000), the joint collaboration between the Movable Book Society and the Brooklyn Public Library, showcases famous illustrators and paper engineers[2] around a theme of Brooklyn's iconic structures. Brooklyn grew from 17th century Dutch settlements, which were built on the homeland of the Lenape tribal people, who lived there for thousands of years. Not all of the pop-ups display buildings, but they do include Brooklyn brownstones, Brooklyn Public Library, and the Brooklyn Museum of Art.

There are two books that are tours of multiple cities and are designed for young readers. The almost foot-tall books have double-page spreads of famous buildings and other edifices (such as the Statue of Liberty) emblematic of particular well-known cities. The back covers note that the illustrations are air-brushed, and in addition to the pop-ups, other illustrations supplement the informative text about history and architectural details of the buildings and cities. The twenty-page *A Pop-up Book of North American Cities*

(1991) highlights Chicago, New York, San Francisco, Toronto, and Washington, D.C. It was conceived and designed by Graham Brown, written by Pat Pierce, illustrated by Phil Jacobs and James Field, and was paper engineered by Paul Wilgress. The eighteen-page *A Pop-up Book of European Cities* (1991) focuses on Athens, Berlin, London, Paris, and Rome. It was conceived and designed by Graham Brown, written by Sandy Ransford, illustrated by Phil Jacobs and James Field, and was paper engineered by Paul Wilgress.



Interior of Frontier Town

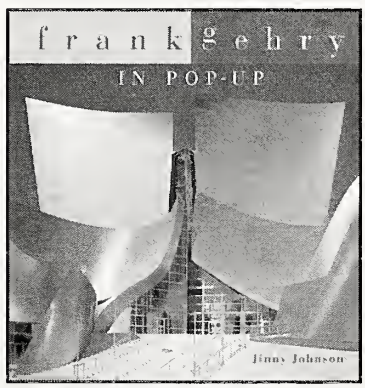
Another title about a city for younger readers is *Frontier Town: A Panorama Pop-up Book* (1982), by the same creators as *Pendragon Castle*. It , too, was written by Peter Seymour, with design and paper engineering by Keith Moseley. The illustrators for this title are Marvin Boggs and Borje Svensson. As with *Pendragon*, this book folds out and pops up to create a long 3-D model of a Western American frontier town, including the general store, sheriff's office, and livery stable. The storyline follows two children living on a ranch and who visit the town, and the text asks questions that are answered by an examination of, and interaction with, the book. For instance, tabs move a kitten, the boy, and a blacksmith's arm, doors open and close, and windows allow peeks into buildings.

Famous architects

There is a subset of interactive books about architecture that highlight the individual talents that have designed the more famous of modern constructions, both in the United States and internationally. On the European scene, Courtney Watson McCarthy's *Gaudí Pop-ups* (2012) features the work of nineteenth and early twentieth century Catalan architect Antoni Gaudí. The thirteen by twelve inch book has six double-page spread pop-ups, including the exteriors of the buildings Casa Batlló, Casa Milà, and Sagrada Família. Text and large color photographs provide explanation that enhances appreciation of the soaring, organic shapes of Gaudí's structures.

Not surprisingly, given his fame, there are two books that feature Frank Lloyd Wright, the renowned American architect of the nineteenth and twentieth centuries. Both are oversized at thirteen inches tall and a foot wide. *Frank Lloyd Wright in Pop-up* (2002) is by Iain Thomson, with paper engineering by Keith Finch, and pop-up artwork by Andrew Crowson . It includes six double-page spreads of pop-ups of the exteriors of buildings that have become well-recognized examples of Wright's designs, including Robie House (Illinois), the Charles Ennis House (Los Angeles), Fallingwater (Pennsylvania), Johnson's Wax Administrative Building and Research Tower (Wisconsin), the Annunciation Greek Orthodox Church (Wisconsin), and the Solomon R. Guggenheim Museum of Modern Art (New York). The book's text contains details about the edifices in the pop-ups as well as about Wright's life and architectural accomplishments. Also included are photographs and architectural drawings. The Jaffe Center for Book Arts (Florida Atlantic University Libraries) has mounted a two minute, eighteen second view of the book's pages at: http://bit.ly/2iJPGtl.

Frank Lloyd Wright in Pop-up (2009) is by Roland Lewis (designed by Martin Hendry, paper engineering by Julia Fröhlich, illustration by Philip Jacobs). It contains five double-page spreads of pop-ups of exteriors of the most famous of Wright's designs: Robie House, Ennis House, Fallingwater, and the Solomon R. Guggenheim Museum. The fifth spread is of Wright's glass designs. The book provides explanatory text that is lavishly illustrated with photographs of the works highlighted in the pop-ups, as well as other structures. The pop-ups from the book can be viewed in a thirty-six second video on YouTube: http://bit.ly/2jxVryZ.



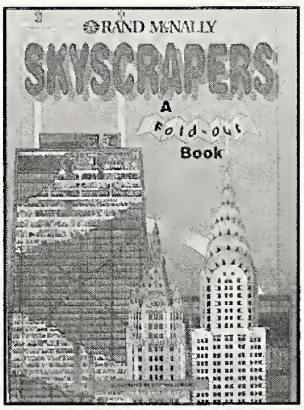
Frank Gehry in Pop-up

In 2016, Canadian American Frank Gehry was awarded a U.S. Presidential Medal of Honor. Publicity for the award described him as "one of the world's leading architects, whose works have helped define contemporary architecture" (http://bit.ly/2gHE4eS). An interactive book focused on Gehry's work is *Frank Gehry in Pop-up* (2007), written by Jinny Johnson and Roland Lewis, with paper engineering by Keith Finch and Neal Manning, design by Martin Hendry, and illustration by Philip Jacobs. This is another impressively large thirteen inch tall and foot wide book. It contains five double-page pop-up spreads of the exteriors of Gehry's designs of the Guggenheim Museum in Spain, Norton House in California, the Walt Disney Concert Hall in Los Angeles, the Experience Music Project in Seattle, and the New Customhouse in Germany. The book's text offers ample explanation of the designs of the buildings covered and includes color photographs. There is a two minute, twenty-four second video of the book's pages, along with explanatory narration, on YouTube: http://bit.ly/2k0Wgww.

Wendy Evans Joseph Pop-up Architecture (2009?), with paper engineering by Kees Moerbeek and graphic design by Wendy Evans Joseph Architecture, Jonathan Lee, Liza Beaulier Rao, and Liam Flanagan, features the work of the Wendy Evans Joseph "architecture, interior design, and planning practice." Double page pop-up spreads illustrate five major designs, not all of which are buildings. Building pop-ups include a home observatory, a writer's studio, and a remodel of a shopping center. An abundance of pull tabs and flaps provide details about the constructions captured in the pop-ups. Other pages in the book use flaps to hide pop-ups of such projects as the Women's Museum in Dallas, Texas and remodels of the Greenporter Hotel in New York and Oklahoma's Inn at Price Tower (a Frank Lloyd Wright building). There is a one minute, fifty-five second YouTube video of the book at: http://bit.ly/2iS2kJW.

Famous structures

Some edifices surpass their designers and builders in fame, drawing visitors because they inspire wonder: sometimes for their beauty, sometimes for their histories, and sometimes simply for their astonishing engineering.



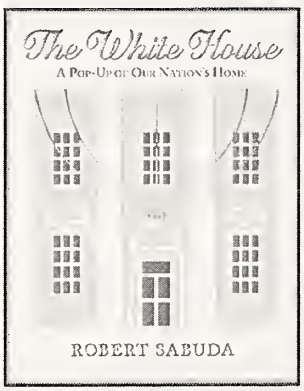
Skyscrapers

Architectural Wonders: A Pop-up Gallery of the World's Most Amazing Marvels (2008) is a compilation that emphasizes the diversity of purpose reflected by its selection of famous structures. The forty page book has double-page spread pop-ups of five familiar architectural marvels located around the world. Included are the cathedral of Notre Dame (France), the memorial Taj Mahal (India), Neuschwanstein Castle (Germany), the Empire State Building that was built for offices (New York), and Sydney Opera House (Australia). The text, supplemented with color photographs, provides an abundance of details about the history and construction of the buildings. *Architectural Wonders* has paper engineering by Bruce Foster, illustrations by Dan Brown, text by Kathleen Murphy Colan, and design by Kasey Free.

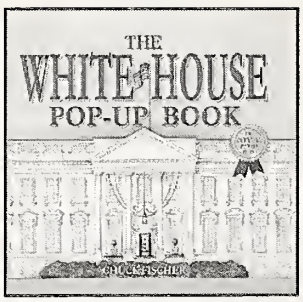
Another compendium that shows the diversity of functions served by famous buildings is *Skyscrapers* (1995), which is by Nicholas Harris, illustrated by Stephen Conlin, and with architect David Gallagher serving as consultant. The two covers of the book open to reveal an almost five foot long foldout that is two-sided. On one side are scale drawings of the world's tallest skyscrapers, layered from shortest to tallest to provide comparison of height. Illustrated are twelve of "the world's tallest buildings", with two in Hong Kong, one in Russia, and the rest in the United States. Also included for comparison of height to the skyscrapers are illustrations of the Eiffel Tower, the Statue of Liberty, Saturn V, a coast redwood tree, a brachiosaurus dinosaur, a giraffe, the Great Pyramid of Khufu, the ULM Cathedral in Germany, and the St. Louis, Missouri Gateway Arch—and all of them appear diminutive next to the skyscrapers! Descriptive text with each skyscraper and other tall structures provides details about them. The flip side of the foldout has illustrations of cut-out views of the various floors of the John Hancock Center (Chicago), which is accompanied by abundant description. Also included on the foldout are a glossary and a timeline of construction dates of these tallest of structures. The book is one of a World Unfolds series of the same format books, all by Nicholas Harris.

Two books by Celia King are notable for their small size (not quite six inches tall), but their double-page spreads offer remarkably detailed (considering their miniature presentation) models of famous historic structures. They represent a range of functions. *Seven Ancient Wonders of the World* (1990) includes the Pharos (lighthouse) of Alexandria in Egypt, the Mausoleum of Halicarnassus in Asia Minor, the statue of Zeus in a temple at Olympia, the Temple of Artemis in Ephesus, and the Great Pyramid of Egypt (and the only remaining structure of the ones in the book). *Seven Modern Wonders of the World* (1992) offers the buildings of Crystal Palace in London and the Empire State Building as well as such structures as the Eiffel Tower and the Statue of Liberty.

Each of the following books focuses on an individual building. The discussion about them is organized by subsection headings of the general purpose of the famous structures that are covered.



The White House: A Pop-up of Our Nation's Home



The White House: A Pop-up Book

Governance

Structures can be both domiciles and the centers of government. One such building is The White House, which is the home of the President of the United States and is also the seat of the executive branch of national government. A 2004 title by Chuck Fischer, *The White House: A Pop-up Book*, is intended for older juvenile and adult readership. The back cover summarizes it as a "gift pop-up book on the history and architecture of the White House." The book can be viewed in a one minute, fifty-four second YouTube video mounted by Fischer: http://bit.ly/2iRXZ9U. A tunnel view,

flaps, pull tabs, pop-ups, and a carousel fill the more than eleven inch tall book to provide an abundance of details about the history and the architecture of the building.

Directed at juvenile consumers is *The White House: A Pop-up of Our Nation's Home* (2016). Paper engineered by Robert Sabuda and with book design by Jessica Tice-Gilbert with additional design by Simon Arizpe and Shelby Arnold, the eleven-plus inch by eight and a half inch book contains six double-page spread pop-ups, which incorporate swaths of white and muted solid colors for the spare detail and background. The pop-ups and explanatory text introduce the reader to the construction, the structure and furnishings, and the functions of the White House. Each spread also contains quotations from Richard Watson Gilder's (a nineteenth century American poet) poem, "Inauguration Day," as adapted by Sabuda. The book can be viewed as a one minute YouTube video, which features Sabuda explaining it: http://bit.ly/2jow1Rv.

Home

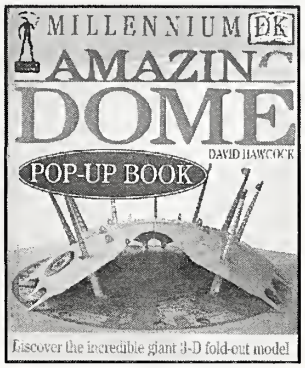
Great American Houses and Gardens: A Pop-up Book (2002) offers a chronological compilation of seven palatial homes in the United States. They include three Virginia homes (The Governor's Palace in Williamsburg, Mount Vernon, and Monticello), The Hermitage in Tennessee, Winterthur in Delaware, Biltmore in North Carolina, Vizcaya in Florida, and Huntington in California. There are double-page spreads that use pop-ups to provide the viewer with external views, internal views, and views of grounds of the houses. Other interactive approaches used in the book include a tunnel view and numerous flaps, of which many are actually miniature pamphlets of information and illustration. The book has art by Chuck Fischer, design by David Hawcock, and was written by Elizabeth Ferber. There is a two minute, twenty-six second YouTube video of the book, from the Jaffe Center for Book Arts (Florida Atlantic University Libraries), at: http://bit.ly/2iClx46.

Memorial and Memory

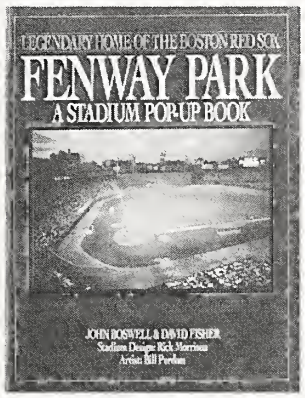
Renowned structures can be legacies from ancient eras. For instance, *The Great Pyramid Pop-up Book* (text by Roscoe Cooper, illustrations by Carolyn Croll, and paper engineering by Vicki Teague-Cooper) is an introduction to the Great Pyramid in Giza, Egypt, which was built for the Pharaoh Khufu. While pyramids were intended for permanent occupancy by deceased humans rather than the living, the twenty years that it took to construct the Great Pyramid meant that it was also a work site occupied for decades by the thousands of individuals who constructed it. Published by The Metropolitan Museum of Art in 1997, this triangular-shaped book for juvenile readers utilizes pop-ups, pull tabs, flaps, and fold-outs to provide facts and illustrations of this remarkable edifice built close to five thousand years ago.

The Great Pyramid Pop-up Book

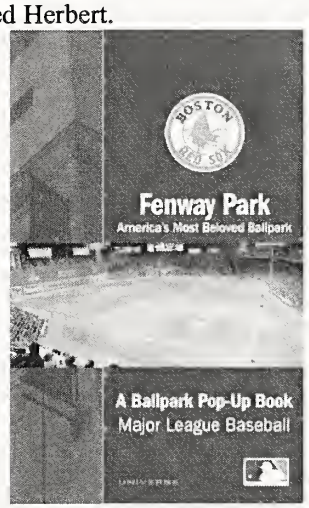
The *Amazing Dome Pop-up Book* (1999) provides a thorough introduction to what was originally termed the Millenium Dome. Located at Greenwich (London), it was open throughout 2000 as an exhibition to celebrate the Millenium. The book anticipated the opening of the Dome, which today is part of an entertainment district. As noted in the book, it was "the largest fabric-covered enclosure in the world," and the book contains one impressively large double-page spread pop-up that is a model of the Dome. The other six pages of the book provide many facts about the Dome, as well as color photos. *The Amazing Dome* was part of a Dorling Kindersley juvenile educational book series about the Millennium, and it was paper engineered by David Hawcock, illustrated by Richard Chasemore, and edited by Aled Herbert.



The Amazing Dome Pop-up Book



Fenway Park: A Stadium Pop-up Book



Fenway Park: A Ballpark Pop-up Book

Recreation

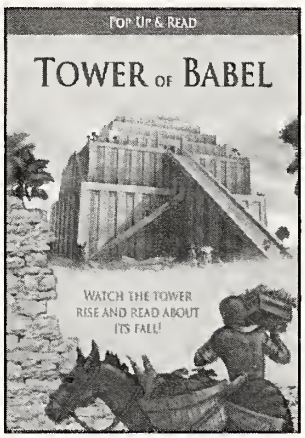
Some renowned structures have been constructed for recreation. One is Fenway Park, which opened in Boston in 1912. Its popularity is indicated by the existence of two pop-up books about it. One is a 1992 production paper engineered by Rick Morrison, illustrated by Bill Purdom, and created and written by John Boswell and David Fisher. *Fenway Park: A Stadium Pop-up Book* opens out as a trifold. Inside is a double-page spread pop-up model of the stadium and a short book with color photographs and vintage black and white ones used to illustrate a history of Fenway and of its most outstanding players and games. The second book is *Fenway Park: A Ballpark Pop-up Book* (2009), paper engineered by David Hawcock. The sixteen inch tall book contains a double-page spread pop-up model of the stadium as well as a fifteen page book of color and also historic black and white

photographs. The table of contents lists the topics of the park's history and statistics, its significant games, non-baseball events, and a chronology of the Boston Red Sox baseball team.

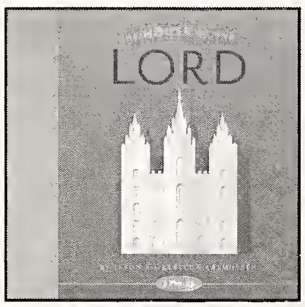
Another beloved playing field that has been presented in a pop-up book is *Wrigley Field: A Ballpark Pop-up Book* (2010), designed by paper engineer David Hawcock and with a format similar to his *Fenway Park.* The more than sixteen inch tall book includes a double-page pop-up model of Chicago's Wrigley Field and fifteen pages of text, with color and black and white photos that provide history of the field (which opened in 1914), data about important games, and a chronology and statistics about the Chicago Cubs baseball team, which plays there. Also there is one page of "Non-baseball Moments at Wrigley."

Religion

There are several interactive books that profile constructions important to religious beliefs. One is *Tower of Babel: Pop-up and Read* (2007), illustrated by Jon Taylor and with paper engineering by Renee Jablow. The more than thirteen inch tall book opens into a two page spread with a pop-up model of the Tower of Babel at the top and a twenty-four page informative booklet attached to the bottom of the pages. The goal of the book is to instruct juveniles about the Babel story in biblical history. Most of the text consists of quotations from Genesis (in the Jewish Tanakh and the Christian Bible) about the tower, illustrated with color drawings. The final two pages provide a summary of the implications of the story for Christian believers.



Tower of Babel

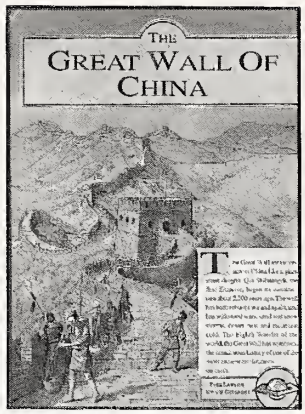


The House of the Lord

Another religion-centered title is *The House of the Lord: A Pop-up* (2011), by Jason and Rebecca Rasmussen. It has seven double pop-up page spreads that cover the history of houses of worship in Judaism and The Church of Jesus Christ of Latter-day Saints. The back cover notes that it is intended to "help teach Latter-day Saint families the importance of temples." The temple pop-ups are rendered in white, set against muted, solid color pages. Side flaps open to reveal smaller pop-ups. The text provides history, explanation of belief and ritual, and quotations from sacred writings. It can be viewed in a one minute, four second YouTube video, provided by the book publisher, and with an explanatory narration: http://bit.ly/2k0ZAI9.

Safety

Another astounding construction from the past is the Great Wall of China, which was built more than two thousand two hundred years ago, with the earliest sections of it assembled about five hundred years before that. *The Great Wall of China* (1996) opens to reveal a single two page spread, with a pop-up model of a section of the wall. Text on the two pages and one flap provide details about the remarkable history of this more than five thousand kilometer wall designed for defense against the peoples of the Eurasian Steppe. The wall is not simply a fencing structure since it was intended to house military garrisons and included barracks, stables, watch towers, beacon towers, etc. The book is by Yves Larvor and Sylvie Girardet and was translated by Anastasia Edwards.

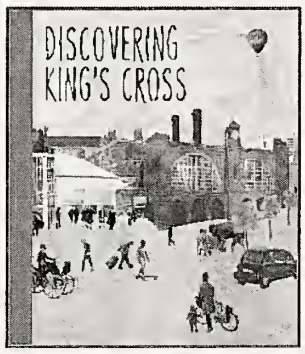


The Great Wall of China

A set of constructions that combine an important function for public safety as well as providing shelter for their keepers is presented in *Lighthouses: A Pop-up Gallery of America's Most Beloved Beacons* (2007). The forty page book is paper-engineered by Linda Costello and Bruce Foster, illustrated by Wendy Edelson, and has text by Al Mitchell. There are five double-page spread pop-up models of famous American lighthouses that still stand. The other pages provide many details about the histories and function of the lighthouses and are enhanced with color photographs.

Transportation hub

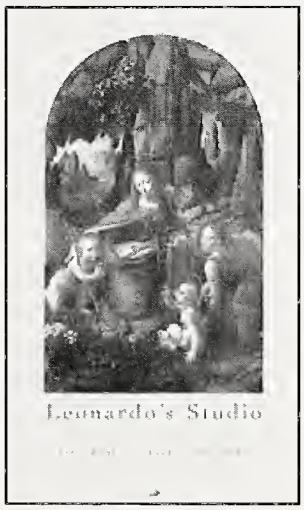
Presenting a construction of the 19th century is *Discovering King's Cross: A Pop-up Book* (2012). King's Cross was built as a London railway station in 1852. A double-page spread provides a pop-up model of the current, renovated station. Along with text about the history of the station, other pages offer flaps covering statistics about the various trains that used King's Cross throughout the decades, a peek inside a Victorian house, and pre- and post-destruction views of the arch of Euston Station, one of the other two stations contemporary with King's Cross. The book was paper engineered by Corina Fletcher, written by Michael Palin and Dan Cruickshank, and illustrated by Lucy Dalzell.



Discovering King's Cross

Housing famous residents

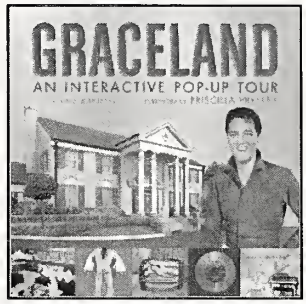
Some buildings are famous not so much for their architecture as for a former renowned inhabitant. One such building is the subject of an homage to the 19th century and early twentieth century French impressionist painter, Oscar-Claude Monet. The six and half inch tall packet of *Monet's House at Giverny, with Fold Out Garden* (1999?) by Bob Hersey includes foldouts that can be glued to create a replica of Monet's garden, puneh-outs of well-known landscape paintings by the artist, punch-outs of plants, human figures, and various accoutrement for the garden, a four-room carousel of the house in Giverny owned by Monet, and a color-illustrated guidebook to the house, its furnishings, and the garden. Once tied open by its ribbon, the earousel of the house offers slots in two of the windows and one of the doors, which enables the reader to change out the paintings (and thus the views) from the sheets of punch-outs. Pop-ups in the house carousel provide the furniture, which is described in the guidebook. One of the most charming aspeets of this interactive kit is its smallness, just about hand size.



Leonard's Studio

When people think of the epitome of the Renaissance man, Leonardo di ser Piero da Vinci, what first comes to mind are his many accomplishments in painting, sculpture, technology, science, etc. *Leonardo's Studio: A Portfolio of His Life, His Work, His Innovations with a Pop-up Studio* (2000) is a unique focus on a part of DaVinci's life that is not so well known: his work setting. The kit, by Mira Kliger and "published in conjunction with the National Gallery, London," contains two booklets and a two-story model of the studio, to be constructed by the consumer. The three-dimensional studio is "an imagined environment, with figures and objeets based on both Leonardo's and his contemporaries' drawings and paintings." The two booklets are color-illustrated, and one of them is a guide to "his life & his works." The other one contains quotations by Da Vinci and explanations of the figures and models to be punched out and added to the studio. Amazingly, the studio model, once constructed, can be folded up for storage.

It's been estimated (http://bit.ly/2k4XriB) that 600,000 fans of the twentieth-century American rock and roll star, Elvis Presley, visit his mansion each year. *Graceland: An Interactive Pop-up Tour* (2006) is paper-engineered by Chuck Murphy, and provides eight two-page spread pop-ups that offer intricate and detailed views of the various rooms in the Memphis, Tennessee home. The pop-ups contain enhancements such as flaps for kitchen cupboard and refrigerator doors that open to reveal contents and a wheel that changes the television screen view in the TV room. Side flaps on each page hide textual explanations and often reveal more pop-ups, such as those of the bar and dining room. Elvis fans will be very interested in the foreword about Graceland, written by Priscilla Presley, Presley's former wife. The book's design and art direction is by Bryn Ashburn, illustrations by Studio Liddell, text by Jason Rekulak, and editing by Kevin Kosbab.

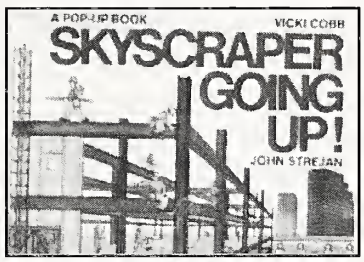


Graceland

Not Quite Like the Others

When we began to focus on interactive books that profile "real-life" buildings, it was impossible to ignore the treatment of buildings in books that did not fit easily into our designated categories. We offer a few of those simply because they are so fascinating to us!

The National Mall, Washington, D.C.: A Pop-up Map & Mini-guide (2007) is by Jamshid Kooros. The almost fifteen and a half inch tall publication is titled "map," but it is a book format that opens lengthwise into two spreads. One is a pop-up scene of the National Mall in Washington, D.C., with tiny pop-up buildings of such well-known edifices as the Smithsonian Castle, the National Air and Space Museum, and the National Museum of the American Indian. The second spread is a key to the buildings on the Mall, with short descriptions underneath small drawings of them.

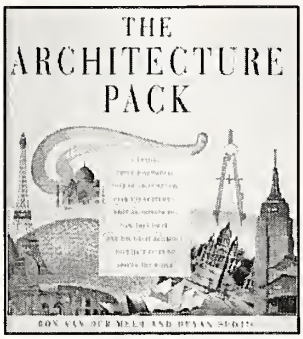


Skyscraper Going Up!

Skyscraper Going Up! (1987) differs from the other books that we've included because while it is a very factually detailed and illustrated explanation, from start to completion of the building of a skyscraper, it is not about a particular skyscraper. However, it acknowledges the assistance of named experts for guidance on the facts about constructing these tallest of buildings. Designed for juvenile audiences, the simple illustrations are enhanced by the clever action of pull-tabs that move an elevator and the placement of a girder and of a skin panel. The action of opening pages provides the illusion of directing the flow of concrete and of lifting a topping-out beam. The book is by Vicki Cobb and was paper engineered by John Strejan.

The front cover of *The Architecture Pack* (1997) says that it is "a unique three-dimensional tour of architecture over the centuries; what architects do, how they do it, and the great buildings they have given us around the world"—and it is! As such, it is broader than our focus on buildings. However,

it contains information and pop-up models of specific buildings, including the Villa Capra (Vincenza, Italy), The Sydney Opera House, and the John Hancock Center (Chicago). There are also cut-out, tabbed pieces for the consumer to create a 3-D model of the UNESCO World Heritage Site (http://bit.ly/2iJUUoX) Rietveld Schröder house (Utrecht, Netherlands) by Dutch twentieth century architect Gierrit Rietveld. The book's concept is by Ron van der Meer (credit also lists Deyan Sudjic). The design and paper engineering is by Mark Hiner and Corina Fletcher. Illustration is by Paul Crompton, and Tim Dyer is responsible for the Rietveld house illustration. As with other Van der Meer kits, this one uses a variety of interactive techniques to educate the consumer, including pop-ups, flaps, overlays, gatefolds, a booklet that is a glossary of architecture, and an audio cassette. Each two-page spread introduces a specific topic: architects and builders; classical influence; structure and form; new materials, new shapes; architecture and art; the changing city; process. Thus, while we list this title at the end of our coverage, it would be a useful introduction for anyone wanting to begin a trek through interactive books about buildings. The book can be viewed as a forty second, fast-paced YouTube video, mounted by Corina Fletcher, at: http://bit.ly/2jzYpT4. There is also a ten minute, one second YouTube video of the book, mounted by Ron van der Meer and presented by him, at: http://bit.ly/2jxSQ8c.



The Architecture Pack

Conclusion

One of the ideas that we have taken from our own examination of interactive books with buildings that exist or have existed is that such treatment lends appreciation for more than the original purposes of the buildings. Seeing these very large buildings scaled down to miniature 3-D structures has made us more sensitive to their forms and spatial relationships. It also suggests the possibility that their creators and builders may have been attuned to form as much as, or even more than, function--perhaps in ways that we can't translate across time. This idea makes the topic of buildings seem particularly appropriate for interactive books!

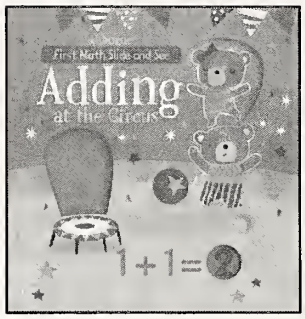
Notes

[1]Because Part 3 will cover edifices that are theaters, we do not include any theaters in this Part 2 about architectural treasures.

[2]Maurice Sendak, David A. Carter, Tor Lokvig, Bruce Foster, Robert Sabuda, Ken Wilson-Max, Keith Finch, Biruta Akerbergs Hansen, Iain Smyth, Kees Moerbeek, Carla Dijs, Chuck Murphy.

New Publications

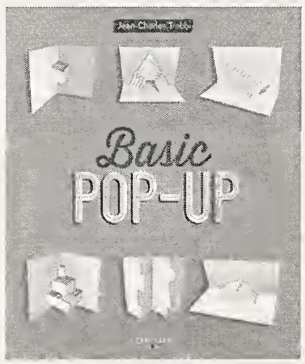
The following titles have been identified from Internet sources, book store hunting, and advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not necessarily as recommendations for purchase.



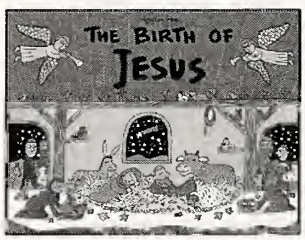
Adding at the Circus. First Maths Slide and See. Usborne. £9.99. 9781474922258.

Baa Baa Black Sheep: A Spinning Nursery Rhyme Pop-up Book. February. Applesauce Press. $14.99. 9781604336887.

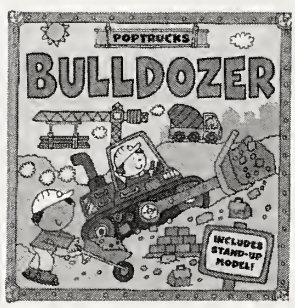
Barcelona Pop-up. Combel Editorial. $26.00. 9788491011774.



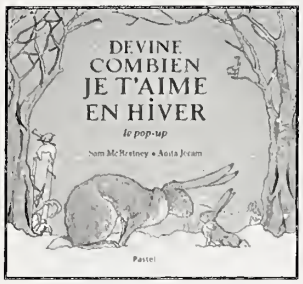
Basic Pop-up. [French] By Jean-Charles Trebbi. £16.93. Eyrolles. 9782212142266.



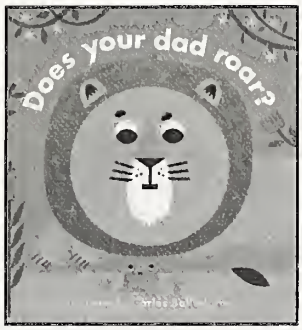
The Birth of Jesus: A Christmas Pop-up Book. Sparkhouse Family. $19.99. 9781506417691.



Bulldozer. Poptrucks. Tango. $11.99. 9781857078183.
Also: *Digger.* 9781857078138.



Devine Combien je T'aime en Hiver: Le Pop-up. L'Ecole des Loisirs. £13.97. 9782211230209.



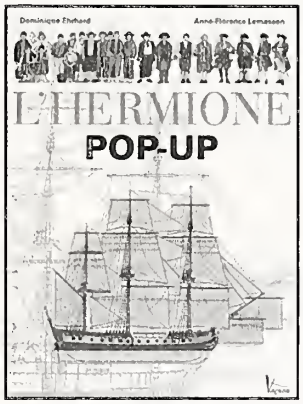
Does You Dad Roar? Little Faces. ["venetian window device"]. April. Words & Pictures. £6.99. 9781784937744.

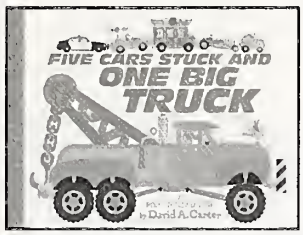
Le Grand Pop-up des Coulerus et des Illusions d'Optique. Thomas Jeunesse. £14.31. 9782354813741.

Le Magicien d' Oz: Livre Pop-up [Pop up Book - The Wizard of Oz]. White Star Kids. $69.99. 9788861128279.

Du Bist Einmalig: Das Pop-up-Buch. Scm Brockhaus, R. £14.15. 9783417287462.

L'Hermione: Livre Pop-up. Plaisaneier-Vagnon éditions. £21.12. 9781027100651.



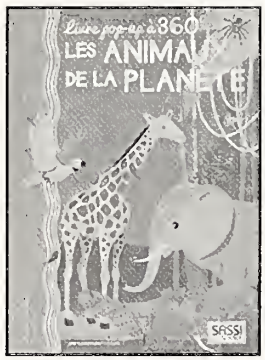


Five Cars Stuck and One Big Truck: A Pop-up Road Trip. By David A. Carter. April. Little Simon. $14.99. 9781481471190.

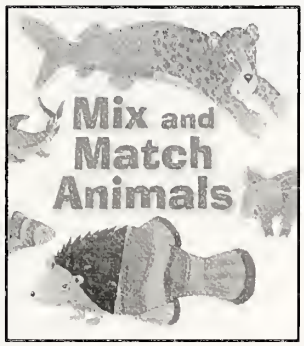
Le Pop-up de Croque Bisous. French and European Publications Inc. $39.99. 9782211229326.

Flip Flap Dogs. [mix and match]. Nosy Crow. £8.99. 9780857637543..

Les Aninaux de la Planète: Livre Pop-up à 360°. [carousel format]. Sassi Editore. £12.61. 9788868603946.

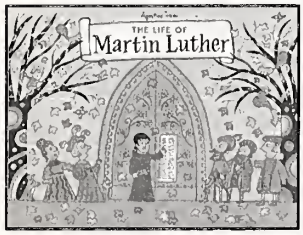


I Love You (Nearly Always). Templar. £14.99. 9781783707614.



Mix and Match Animals. Sarah Grace Publishing. £6.99. 9781910786598.

The Magic Show Book: A Performance in a Book. DK Children. $19.99. 9781465453969.

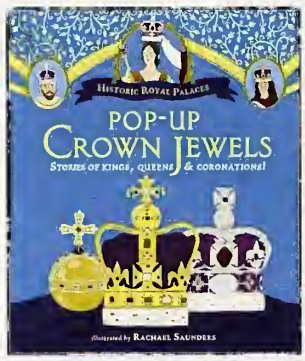


The Life of Martin Luther: A Pop-up Book. Sparkhouse Family. $19.99. 9781506421926.

Matelot à l'eau ! Un Conte Pop-up. De La Martinière Jeunesse . £16.84. 9782732477404.

Mon Livre Pop-up - Le Jardin. French and European Publications Inc. $39.99. 9781474907514.

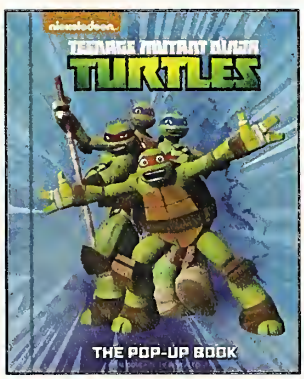
Pop-up Crown Jewels: Stories of Kings, Queens & Coronations! April. Walker Books. £6.99. 9781406374094.



Pour l'Avent: Crèche Pop-up de Noël. Ligue Pour la Lecture de la Bible. £13.55. 9782850317996.

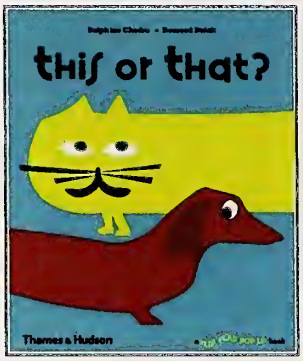
Sleeping Beauty. Silhouette Theatre. March. Simon & Schuster UK. $24.99. 9781471146206.

Space: An Interactive Guidebook With Pop-Ups, Pull-Tabs, Flaps, and More! Little Simon. £15.46. 9781416964872.



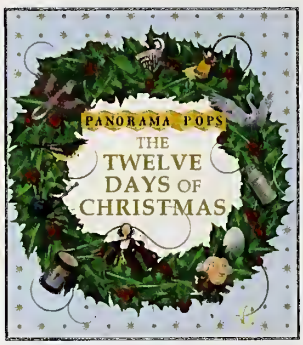
Teenage Mutant Ninja Turtles: The Pop-up Book. David Hawcock, paper engineer. Insight Kids. $29.99. 9781608878826.

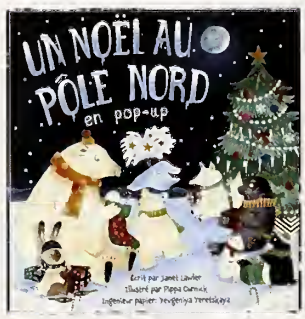
This or That? A Flip Flap Pop Up Book. Thames & Hudson. $14.95. 9780500650936.
Also: *What's Up?* 9780500650929. *Can You Keep a Straight Face?* 978-0500650912



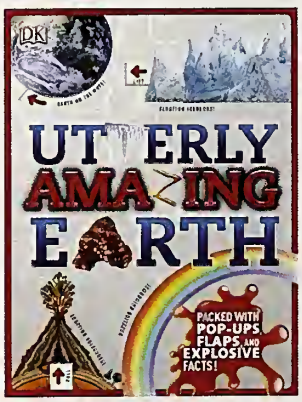
Tractor Trouble: With a Pop-up Surprise! Parragon. $9.99. 9781474870016.
Also: *Jungle Jeep*. 9781474870009.

The Twelve Days of Christmas. Panorama Pops. Walker Books. £5.00. 9781406369359.





Un Noël au Pôle Nord: En Pop-up. Thomas Jeunesse. £16.84. 9782354813727.



Utterly Amazing Earth. DK Children. March. $19.99. 978-1465458674
Also: *Utterly Amazing Dinosaur*. 9781465453662.

What I Love About Christmas: An Interactive Holiday Board Book. Sterling Children's Books. $12.95. 9781454918202.

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